

# AMERICAN ART NEWS.

VOL. VIII, No. 30

NEW YORK, MAY 7, 1910.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
- Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—Antique works of art.
- C. J. Charles, 251 Fifth Avenue—Works of art.
- Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—Works of art.
- Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries, 546 Fifth Avenue—Oriental rugs and carpets.
- The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
- M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
- Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries, 12 West 40th St.—Works of art.
- Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery, 550 Fifth Avenue—Selected American paintings.
- Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
- Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
- Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
- Boston.**
- Vose Galleries.—Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt.—High-class paintings.
- Washington (D. C.).**
- V. G. Fischer Galleries.—Fine arts.
- Germany.**
- J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
- Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.
- G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

## London.

- Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Maggs Galleries—Rare Americana, engravings, autographs and rare books.
- Obach & Co.—Pictures, prints and etchings.
- Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
- Shepherd Bros.—Pictures by the early British masters.

## IMPORTANT SCULPTURE LOST.

The sculpture entitled "Men and the Bull," by Miss Abastenia St. Leger Eberle and Miss Anna Hyatt was lost in 1907, when it was taken from Miss Eberle's apartment and placed in storage. Unfortunately there is no copy of this work and there is small chance of finding it, although the piece is well known and has been exhibited at the New York Academy, the St. Louis Exposition and at the Philadelphia Academy.



PORTRAIT OF THE ARTIST.

By William Orpen.

Awarded Medal of the First Class, Carrying with it a Prize of \$1,500, at Carnegie Institute Exhibition.

- Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
- Victoria Gallery.—Old masters.

## Paris.

- E. Bourgey—Coins and medals.
- Canessa Galleries—Antique works of art.
- Hamburger Fres.—Works of Art.
- Kleinberger Galleries—Works of Art.
- Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.
- Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

## SALES.

- Fifth Avenue Art Galleries, 546 Fifth Avenue—Decorative objects and furnishings from several estates, May 12, 13, 14, at 2.30 o'clock.

## MORGAN FOR ROME.

The King of Italy has appointed Mr. J. Pierpont Morgan honorary president of the American Department of the International Expositions to be held at Rome and Turin in 1911. These expositions are to celebrate the 50th anniversary of Italian independence and from present indications will be among the greatest world's fairs ever planned. Mr. Morgan's appointment insures the success of the American exhibits.

## CHRISTIE'S NOT RESPONSIBLE.

A final decision in favor of Christie's, with costs, was rendered May 2 in the case brought by the executors of the late Charles J. Dickens, a collector of Sevres and Dresden china. The defence of Christie's was that they were auctioneers, not art experts.

## FRICK BUYS REMBRANDT.

A special cable despatch to the Sun from London says Mr. Henry Clay Frick has purchased Rembrandt's painting, "A Polish Rider," from the family of Prince Tarnowski.

While the selling price has not been announced it is known that the canvas was held at \$300,000. The sale was arranged through the Carfax Company, art dealers of London, and the picture will be publicly exhibited here before it goes to America.

## THE "BACCHANTE" BUYER.

Mr. George R. White of Commonwealth Avenue, Boston, who paid \$8,000 for Macmonnies's "Bacchante" at the Yerkes sale in New York, and who has loaned it to the Art Museum, asserts that Macmonnies made three of these statues, two in bronze and one in marble. The first produced is the one in the Art Museum here, the second is that originally set up at the Boston Library and now in the Metropolitan Museum. The marble statue is in the Louvre.

## SHURTLEFF WINS PRIZE.

The William T. Evans prize for the most meritorious watercolor in the present annual watercolor exhibition has been awarded to R. M. Shurtleff for his landscape "June." The season just closing has brought several deserved honors to the veteran and able American landscapist.

## FINE ARTS BILL PASSED.

The Senate at Washington has passed the Fine Arts Commission bill which provides for a Commission, to be made up of seven members, all to be well qualified judges of Fine Arts, and each to serve for four years, and to advise upon the location of monuments and statues in the District of Columbia, the models for said works and the artists to be entrusted with their execution, with an annual appropriation of \$10,000 for the expenses of the Commission.

## HOPE PICTURE SALE.

Lord Francis Hope has applied to the Chancery Court for permission to sell the Hope heirlooms because an income of \$15,000 a year is not sufficient to keep him and his second wife (Muriel Thompson) and educate their two children. Lord Hope purposes to sell twenty pictures, including a Reynolds, for which Fairfax Murray is prepared to give \$123,750. This is not the first sale of the Hope treasures. In 1898 the Dutch pictures brought \$607,750, and in 1901 the famous blue Hope diamond was disposed of for \$600,000.



# INTERNATIONAL EXHIBITION AT PITTSBURGH

There are 200 modern painters, foreign and American, represented by 304 canvases in the fourteenth annual exhibition of the Carnegie Institute, which opened to the public in Pittsburgh on Monday last, to continue until July 1, of whom 85, including John Shannon, with 110 pictures in all, are foreign. This large representation of foreign work gives again this year to the display the character of an International Salon, and makes it accordingly, the most interesting and important of the larger routine public exhibitions of the season in the United States.

Again also this year comes the realization of how much the American art world misses in the failure of the Art Museums, Institutes and Academies of other large American cities to co-operate with the Carnegie Institute in bringing to and holding the exhibition in their respective cities. This is not the fault of Director Beatty or the officials of the Carnegie Institute, who have suggested to the other larger Museums and Academies such co-operation and have even offered to take the display any year, last in turn, and the failure to act on such suggestion and generous offer can only be attributed to unaccountable shortsightedness—for it cannot be assumed that any petty jealousy of the enterprise and energy of the Carnegie Institute in arranging such notable displays could possibly be the cause of this lack of action and co-operation. To the writer, who has seen and studied all the large exhibitions throughout the country of the season now ending, it seems almost pathetic that the general art public should be deprived of the opportunity of seeing this exhibition—the most comprehensive and strongest of the season, and that such an art feast should be spread for Pittsburgh alone. While it is true, regretfully true, that New York, now the art center of the country, has no gallery adequate for such a large and important display, it should certainly be held in Chicago, St. Louis, Cincinnati, Washington and Philadelphia, and even in Indianapolis, Boston and Baltimore, like New York, have not adequate galleries for the display.

## Good Selections a Feature.

The selection of pictures to represent the modern art of foreign countries and of their varying schools and typical painters, as well as of those which best represent the art movement in this country, is unusually good this year and the visitor can obtain, from careful study of the display a more comprehensive and fair idea of the present art conditions and movements the world over, than anywhere in Europe. The exhibition is therefore more truly an International Salon than those now on in the Grand Palais in Paris of the new and old Salons, or even in that beautiful building in the Public Gardens of Venice.

English painting is represented by examples of the work of such artists as W. D. Adams, Robert W. Allan, Frank Bramley, T. Austen Brown, A. S. Cope, Alfred East, Fergusson, Stanhope Forbes, Greiffenhagen, Sir James Guthrie, C. H. Halford, E. A. Hornel, H. Hughes Stanton, Augustus John, Laura Knight, Walter Langley, H. H. La Thangue, B. E. Leader, R. H. Lever, M. P. Lindner, J. H. Lorimer, Harrington Mann, John Muirhead, William Nicholson, Julius Olsson, William Orpen, Stuart Park, Arnold Priestman, James Pryde, Briton Riviere, Charles and J. J. Shannon, P. Wilson Steer, R. Macaulay Stevenson and George

Wetherbee. From far-off Australia comes a fine and largely handled landscape from the brush of Arthur Streeton. The two Sargents are not over good examples. One is the portrait of Miss Bryce from the last New York Academy.

France sends examples of the work of such well-known painters as Joseph Bail, Albert Andre, Jacques Blanche, Chudant, Cottet, Dauchez, D'Espagnat, Guiguet, Jeannot, La Touche, Lerolle, Le Sidaner, Loiseau, Lomont, Maufra, Richard Miller, Monet, Moret, Morrice, Pissaro, Renoir, Lucien Simon, Sisley and Thomason. The examples of the French Impressionists are loaned by Durand-Ruel and Sons.

The modern art of Belgium is exemplified by the pictures of Emile Claus, Huys and Gilsoul. From Holland come works by Mesdag and Neuhuys; from Italy examples of Ulisse Caputo, Beppe Ciardi, and Ettore Tito. Sorolla y Bastida holds the banner for Spain, with his smoothly painted, high colored, somewhat metallic portrait of President Taft. There are works, and good ones, by the Russian painters Olga de Boznanska, Nicalaus Chimona, Nicholas Fechin and Constantin Krijtski, and of German painters there are represented Benno Becker, Max Clarenbach, Emile Claus, Franz Grassel, Hans Heider, Jos. Oppenheimer, Arthur Kampf, Rudolf Nissl and Rudolf Schramm-Zittau.

The list above given exemplifies the wide range in nationality of painters, subjects and schools, and gives the student of art at a glance an idea of the character of the display. The study of individual work is a delightful one and one full of surprises. The Russian painters Chimona, Nicholas Fechin and Constantin Krijtski show wonderfully clever work. The portrait of Mlle. Lapojnikof by Fechin has the most dexterous technique imaginable and throbs with vitality. The use of pigment in the brocade apron is worth the journey to Pittsburgh to see and study. A landscape by Krijtski "Winter Morning," a view at dawn of a deserted village street with snow-covered, thatched, wooden huts, in its simplicity and rendering of rosy light on newly fallen snow, make it perhaps the best landscape in the display.

## The Prize Winners.

So large are the money prizes at the annual Carnegie that they are not only commercially well worth the winning, but are of especial interest in and to the art world. This year the Jury award cannot be commended on the whole. The said Jury, composed of Director Beatty ex-officio, Albert Neuhuys, the Dutch painter, Henri Le Sidaner of France and William M. Chase, Charles H. Davis, Childe Hassam, W. L. Lathrop, Leonard Ochtmann, Edward W. Redfield, W. E. Schofield, and Charles H. Woodbury gave the first prize, a gold medal and \$1,500, to William Orpen of England for his self portrait in Studio; a clever composition with well painted details, and an early Dutch inspiration, the second prize, a silver medal and \$1,000 to Karl Anderson for his large outdoors with figures "Idlers—August," a high keyed joyous plein air canvas well arranged and painted, but lacking any especial inspiration, and the third prize, a bronze medal and \$500 to Edward F. Rook for his characteristic outdoor flower piece "Laurel," aggressive in its greens and although typical, hardly a prize canvas with such competitors as it had. The Honorable Mentions were given to Louis Betts, of Chicago, the portrait-

ist, for his half length of a child, "Apple Blossoms," a deserved honor; to Daniel Garber for his beautiful, truthful, early autumn landscape "Hills of Byram" seen and praised by the writer at the last Philadelphia Academy; to Joseph Oppenheimer for his fine still life "Chinese Porcelain" and to Charles M. Young for his strong landscape "Farmhouse in Winter."

Why the Jury should have passed such a picture as Frederick J. Waugh's "Outer Surf," the strongest marine an American painter has yet produced, such landscapes as those by Bruce Crane, and J. Francis Murphy and the Russian Krijtski and others, and such figure works as those by Lillian Genth, Sergeant Kendall, and other Americans and foreigners for the Anderson figure work and the Rook flower piece, is not easy to understand.

The first prize has been given five times to a foreign painter and seven times to an American since its foundation in 1896, so that precedent did not justify the Open selection, and there is no unwritten law which compels the selection of a figure work or flower piece for second or third prize. If such there were, one would not so much wonder at the choice of the jury with so many other convincing works, landscapes, portraits, figure compositions, etc. in the display.

## Childe Hassam Honored.

This year the "Honoree," as they call the visiting young woman for whom entertainments are given in the western cities, is Childe Hassam, and an entire gallery is given up to some 35 of his pictures, which range from the early "Winter Nightfall" "Paris—Winter" and "Fifth Avenue—Winter," rich in color quality and delightful in feeling through the period of his glowing "Plaza Centrale and Cabanas Heights—Havana," his later "Cat Boats—Newport," "Inner Harbor—Gloucester," to the still later clear-aired, brilliant "Isles of Shoals" series. It is unnecessary to detail this display of Hassam's works. As may be imagined the Gallery which contains them is a feast for the lover of flashing seas, glowing skies, rich color and clear air. The same Gallery held last year works by Alfred East, the English landscapist, and the preceding year a selection of those by that great old American painter Winslow Homer. The contrast is a marked one this year from the virile but hard technique of Homer, and the monotonous brown palette of East, to the rich color and brilliant sunlight of Hassam.

## Rarely Beautiful Exhibit.

The general effect of the galleries this season is better than that of the three preceding exhibitions held in them. The two large, finely proportioned and splendidly lit rooms contain only one line as also the smaller room adjoining. The Hassam pictures and those in the two small and the one large Gallery across the corridor are hung in two lines only. The fact that 304 canvases, some of them large ones, are accommodated in these three large and four small galleries, gives an idea of their size and space. The New Yorker who visits the display will sigh the more when he beholds its effect and beauty, for adequate galleries in the Metropolis. For these Carnegie Galleries surpass, not only any in America, but save the London National Gallery, the Louvre in Paris and possibly the two Pinakotheks at Munich and the Vienna Museum, any in Europe. These great Galleries of Europe also house permanent collections and

are not comparable to Galleries built and arranged for temporary or occasional exhibitions.

The concealment of the radiators in the centre of the Galleries with ferns, palms and flowering plants, and the masking of the doorways also with flowering plants, an arrangement due to the taste of Miss Beatty, daughter of the Director, is also commended to the attention of the Directors of the New York, Philadelphia and other Academy and Society exhibitions. Attention to accessories of the kind plays a large part in the general effect and beauty of an art exhibition.

## Most Notable Pictures.

Space and time will not permit more than passing notice of even the most notable canvases in the exhibition. The majority in fact are notable, and although many of the American works have been seen at preceding displays in New York, Philadelphia and Chicago this past season, the selection of these was judicious on the whole, and they well represent the art expression of the year in the United States. Courtesy demands mention of the most important foreign pictures shown first. These, in addition to those noticed above, are undoubtedly Joseph Bail's large figure work, "The Communicants," a charming composition, marked by strong characterization, a good story, tenderness and refinement of expression, and with lovely golden color scheme. Ulisse Caputo's two figure works "Between the Acts," a remarkable transcription of a group of Mondaines in an opera box, the glowing light flashing on their brilliant gowns and bared necks and shoulders, and his "Tea," a dainty and beautifully painted fancy portrait of a young woman seated in a window, with a charming landscape outside and well-painted accessories in the room, a delightful canvas. Emile Claus's beautiful, luminous landscape "Fields after Harvest," Arthur Cope's "Portrait of Mrs. Foster," perhaps the best portrait shown, simple and true in flesh tones, sweet in expression with finely painted details of costume, Charles Cottet's "Girl with Rose Hat," rich in color and strong, Grassel's characteristic "White Ducks," Greiffenhagen's decorative "Beggar Maid," Sir John Guthrie's full-length standing portrait of Mrs. Findlay, dignified and serious, subdued and true in color, and fine in expression, and Hans Heider's largely conceived, if somewhat dry landscape.

Other notable foreign works are E. A. Hornel's "The Chase," in which this strong Scotch painter depicts with rare fidelity a group of young girls sporting amid flowering bushes, and with almost a Monticellian use of pigment presents an animated decorative picture. Hughes-Stanton's large broad rich full-aired landscape "Avignon-France," Augustus John's full-length seated portrait of William Nicholson, the artist, a speaking likeness, quaint in costume and arrangement, recalling Baron Gros or the earlier school of David, Arthur Kampf's strong figure works "The Fortune Teller" and "Behind the Scenes," the last fine in expression and color, La Thangue's characteristic "Ligurian Grapes," two typical examples of Gaston La Touche, the "Pont des Arts" from last year's Paris Salon, a beautiful picture full of life and movement and richly glowing golden color and "Italian Mountebanks," a somewhat crowded composition but with all his always good characterization and glow of color, a rarely

(Continued on Page 4.)



## AROUND THE STUDIOS.

Miss Juliet Thompson will give an exhibition of some recent pastel portraits in her studio at the National Arts Club from May 9-16 inclusive.

Charles P. Gruppe's painting, "The Wood Cutters," from the Salon of 1906, has been sold from the recent exhibition at the Maryland Institute, Baltimore.

Richard Hall has returned to his Paris studio from a long sojourn in Sweden and at Helsingfors, Finland, in which last he held a successful exhibition of his portraits. He is now at work on commissions in Paris and has two portraits in the Old Salon.

Miss Ray Lindheim has been kept back from work in her Studio, 27 W. 67 St., for several weeks, owing to an attack of appendicitis. Fortunately, she is rapidly recovering and hopes to be able soon to resume her work.

Mme. R. de Mirmont sailed for Paris last week. Her portrait of the Pope was shown here with his permission. When Mme. de Mirmont reaches Europe the portrait will be turned over to the Vatican.

Miss Florence Wyman, the artist, was married to Mr. William M. Ivins, Jr., in this city, Saturday last.

William Laurel Harris has completed a carved and painted window for the Paulist Church. The composition is called "The Children of Mary," and is one of the oldest used for votive pictures. It represents a group of little children saying their prayers as they kneel in a flowery field. Above them stands the Virgin with hands outstretched, and the flowers which were chosen to symbolize her in the prophetic writing are used as ornamental details in the foreground and border. There are also the symbols of the dove, the sword, the seven silver stars, and the seven jewels.

Robert W. Chanler, who is engaged to marry Mlle. Lina Cavallieri, has received a cable from Paris that his painting, "Rhems Cathedral," has been accepted by the Salon. The painting is 6 by 9 feet in size and is painted in the old tapestry style. It is one of a series of four which he executed during the last few years, the three others being pictures of the cathedrals at Bourges, Rouen and Amiens.

A series of panels designed to decorate a library in the home of one of Cleveland's millionaires is, at present, engaging the attention of Ernest Peixotto. The legend of the "Morte d'Arthur" furnishes the subject. Mr. Peixotto sails for Europe on May 26, to get material.

Henry Bradford Simmons, the artist-architect, is making alterations and decorations at the country place of Mrs. John C. Westervelt, Bayside, Long Island.

Edward Gay will leave about May 15 for Cragmoor, to join the colony of artists which will include E. L. Henry, Charles Curran, George Inness, Jr., Miss Helen Turner and Miss Augusta Sturtevant.

Frank Vincent Du Mond is at his studio at Briar Cliff, N. Y., where he is busy with some important decorations.

May Wilson Preston sails for Europe May 10. She will spend the summer in Paris, where she will take a studio and work on a commission.

S. Montgomery Roosevelt sailed last week for Europe to spend the summer.

J. M. Lichtenauer will spend the summer at Childwold, Adirondacks.

Francois Flameng sails to-day for Paris.

George De Forest Brush has returned to New York and has taken a studio in Macdougall Alley.

Abastena St. Eberle goes to her summer studio in Woodstock, N. H., where she will work all summer.

William Ritschel will spend the summer painting in the West.

Maynard Dixon is illustrating a new story of Western life by Dana Coolidge called Hidden Water. He is working from photographs taken by the author in the section of the country where the scene of the story is laid.

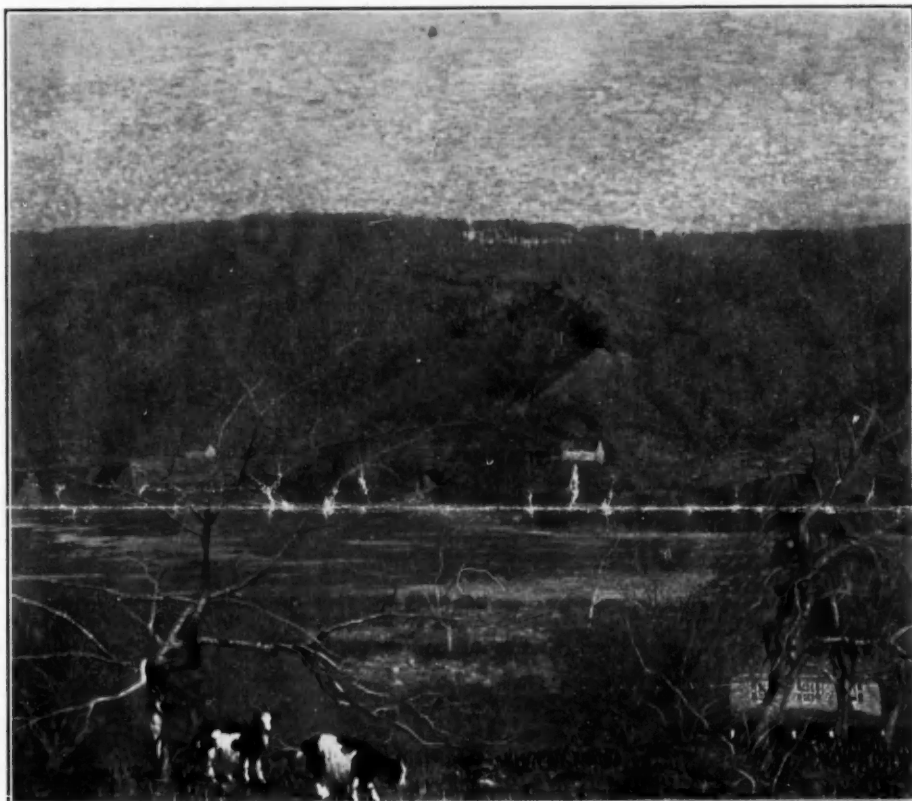
Mr. and Mrs. William Glackens will spend the summer in Nova Scotia.

Victor D. Hecht has secured Mr. W. Symington's Sherwood studio, which he will occupy this month. Later he will go to Long Island, where he intends to do some outdoor work.

F. S. Church's canvas, "Circe," shown at the recent Academy exhibition, has been purchased by Mr. Wm. T. Evans for the National Gallery at Washington. Mr. Church will spend most of the summer at his Carnegie Hall studio, where he expects soon to begin an important work.

F. Luis Mora has resigned his position at the Art Students' League in order to have more time for painting. Mr. Mora will exhibit at the National Arts Club a canvas representing the Fakirs dance at the Art Students' League.

Melva Beatrice Wilson has been awarded the contract for the biblical frieze in the transept of the new cathedral on Lindell Boulevard, St. Louis. The cathedral is now in an advanced state of construction and will be one of the greatest church buildings in the United States.



HILLS OF BYRAM.

By Daniel Garber.

Awarded Honorable Mention at Carnegie Institute Exhibition.

F. K. M. Rehn will leave New York about June 1 for his summer home at Magnolia, Mass. He recently sold an important Venetian landscape to Willis O. Chapin, president of the Albright Gallery. Mr. Rehn has been so successful with his landscapes that he intends to devote a considerable part of the summer to painting these subjects.

E. L. Henry's "The Country Carpenter" was recently sold at the Maryland Institute Exhibition. Mr. Henry left this week for his summer studio at "Cragmoor," where his valuable collection of Colonial vehicles and costumes are housed. His pictures of Colonial life and customs, in the rendition of which he has no rival, have secured for the veteran artist a well deserved and important place in American art. No collection representative of National art is complete without one of his delightful canvases, and he is represented in many museums and private collections throughout the country. Although he has not tried to keep pace with present day impressionistic tendencies, his canvases are full of delicate charm and truthful presentation. One of his recent canvases is now at the Tilden Thurbur Galleries, Providence, R. I.

R. Ford Harper will spend the summer painting in Canada.

Mary Foote, of 3 Washington Sq., will spend the summer in Europe.

Isidore Konti will sail for Europe May 10.

Mrs. Albert Herter has recently completed portraits of Dr. Simon Flexner of the Rockefeller Institute, Mrs. Donn Barber, David Maunes, the violinist, and the son of Dr. Graham Lusk. Mrs. Herter has also painted a portrait of Mrs. Russell Sage, which was presented to the Emma Willard College of which Mrs. Sage is a graduate.

Christine Herter has taken a studio at Newport and will spend the summer there painting under Sergeant Kendall.

C. Warde Traver has invited some friends to a private view of some recent pictures, and a musicale in his studio in 67 St. on Tuesday next. Mr. Traver has about thirty canvases on view.

Paul Dougherty and wife have gone to the English coast near Land's End for the summer.

## OBITUARY.

## John Q. A. Ward.

John Quincy Adams Ward, the dean of American sculptors, died May 1 at his home in this city. The direct cause of his death was heart trouble, but he had been suffering from a complication of ailments since the beginning of February. He was seventy-nine years old, would have been eighty on July 29.

Mr. Ward suffered little or no pain, having been unconscious for some time before the end. His wife, Mrs. Rachel Ostrander Smith Ward, and one of his physicians, Dr. Titus Bull, were present during his last moments.

The funeral took place from his residence Tuesday morning. The body was buried on Wednesday at Urbana, O., where Miss Eleanor Ward, a sister of the deceased, still lives in the family home.

John Quincy Adams Ward was born June 29, 1830, in Urbana, O., his parents being John A. and Eleanor Macbeth Ward. The Wards were pioneer settlers in Urbana. John Ward, founder of the family in America, came to this country as early as 1610, when he settled at Jamestown, Va.

From a young child Ward devoted himself to modelling in clay found near his father's home. But he was fifteen years old before he went to Cincinnati and saw a marble statue for the first time. A few years later a sympathetic older sister had him come to visit her in Brooklyn, and he immediately came under the tuition of his first master, H. K. Browne. He never studied a day abroad, and was a great advocate always of "America for American sculptors."

Practically his entire life has been spent in New York, although he lived a year in Washington, and made one or two long Western trips. His first studio was at No. 9 West 49 St., but for twenty-five years he worked at No. 119 West 52 St. Two years ago he sold this studio to Charles Henry Niehaus and announced he was about to retire from work, but as late as this winter he had been busy. He has worked recently on a statue of Hancock for the Smith Memorial in Philadelphia, which will be unveiled next autumn, and also on a statue for August Belmont.

Mr. Ward's first wife was Miss Anna Bauman of Brooklyn. After her death he married Miss Julia Valentine, of New York. In 1906 he was married for the third time to Mrs. Rachel Ostrander Smith.

Mr. Ward is represented by many statues in New York. The first which won him fame is the "Indian Hunter" in Central Park. There also are "The Pilgrim," the "Seventh Regiment Citizen Soldier," and "Shakespeare," for which Edwin Booth posed and coached Mr. Ward as to the draping of the cloak. He did the pediment for the Stock Exchange building, the statue of Horace Greeley near the Tribune Building, the statue of Roscoe Conkling in Madison Square, and the statue of Henry Ward Beecher at Borough Hall, Brooklyn.

He was one of the three sculptors who designed the Dewey Arch and also statues of Gen. Thomas in Washington, Gen. Philip Sheridan in Philadelphia, and that of Gen. John Hancock, which will go to the foundry next week.

Mr. Ward was the organizer and first President of the National Sculpture Society, an ex-President of the National Academy, First Vice-President of the Century Club and member of the National Arts Club, the Art Club, the Union League Club, the Metropolitan Museum, the New York Zoological Society, the Ohio Society, Architectural League, the Municipal Art Society and the Lambs.



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Ed. Schulte . . . 75 Unter den Linden

## BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

## LONDON.

American Express Co. . . Haymarket St.  
Allied Artists' Ass'n . . . 67 Chancery Lane  
W. M. Power . . . 123 Victoria St., S. W.

## MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

## PARIS.

American Art Students' Club . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Co. . . 31 Boul. Haussmann  
American Express Co. . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 31 Boul. des Italiens  
Comptoir National d'Escompte . . Place de l'Opera  
Munroe et Cie. . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel

## THE PITTSBURGH EXHIBITION.

Again this year the annual International Exhibition at the Carnegie Institute at Pittsburgh is the best of the season. It is pathetic to realize that this really splendid art display is made again this year for the benefit of Pittsburgh alone.

A glance through our review of the exhibition will give an idea of its scope and general excellence. It is well worth the now brief and comfortable journey to Pittsburgh to see and study.

## ART SEASON CLOSES.

With the ending of the Holden sale of Americana and the opening of the last of the large routine art exhibitions of the year, that of the Carnegie Institute at Pittsburgh and of the American Water Color Society here, the art season in America, and especially in New York, is at its end. There will now come only the regular summer exhibitions at Buffalo, Cincinnati, Worcester and some smaller cities, and the sessions of the summer art schools. The dealers are fast departing for Europe, the studios are closing, and

the quiet of summer will soon settle on the American art world.

It has been an extraordinary season, marked by much activity, some notable private sales of great pictures, and the unprecedented and hysterical Yerkes sale, but we regret to have to say that from the standpoint of the American artist and the dealer in moderate priced pictures and art objects, it has not been a brilliant or oversuccessful year, and its closing days, with a depressed stock market, are not cheerful.

Just as long as art in this country is inseparably associated with commerce will the art world be keenly sensitive to the rise and fall of values in the financial markets. 'Tis regrettable but 'tis true.

Mr. Hugo Reisinger writes the ART NEWS from Constantinople, under date of April 17, that the American Art Exhibition, arranged by him, and which is now open in Munich after a successful stay in Berlin, was an enormous success in the German capital and that the public, as well as the artists, warmly praised the works shown. Mr. Reisinger was so wearied with his labors and the entertaining extended him in Berlin that he was obliged to make a brief voyage to the near Orient for rest and change. He returned to Munich for the opening of the exhibition there Apr. 30.

## WASHINGTON.

A collection of early American paintings has been loaned to the National Gallery by Dr. George Reuling of Baltimore. There are in the collection three examples of John Trumbull, one of Charles Wilson Peale, two of Rembrandt Peale, his son, and one each of Neagle, Jarvis and Healy. One of the Trumbulls is "The Battle of Bunker Hill."

John R. Key is holding an exhibition of his works in a room adjoining his studio in the Corcoran building. On one wall are a series of his charcoal drawings, and on the other his oils. Mr. Key is a native of Washington, the nephew of the author of "The Star Spangled Banner," and an artist of distinction.

## CINCINNATI.

The 17th annual summer exhibition will open to the public May 21. Original works by American artists not before publicly shown here, in oils, watercolor, pastel, black and white, mural decoration, sculpture and artistic pottery will be shown.

The jury is composed of Frank Duveneck, C. J. Barnhorn, L. H. Meakin, John Rettig, Miss Dixie Selden and Miss Kate Miller.

A cable from Berlin says the Prussian Diet passed an appropriation to pay for the bust of "Flora," attributed to Da Vinci, recently purchased by Dr. Bode in England for the Kaiser Friedrich Museum. The Minister of Education admitted that there were doubts as to whether the bust was a genuine Vinci work, but said that undoubtedly it was a work of high importance of the Renaissance period. The price, he said, was not excessive if it were not Da Vinci's work; but if it were his it was worth ten times what Dr. Bode paid for it.

## CARNEGIE INSTITUTE SHOW.

(Continued from Page 2.)

chaste and alluring full-length nude "Young Girl with Flowers," by Lerolle, two characteristic, but not remarkable examples of Le Sidaner, and a later Pre-Raphaelite composition by Henry Lorimer, with tender sky "Reverence to Midsummer Eve."

## Other Foreign Pictures.

There are also among the foreign pictures two striking typical portraits by Harrington Mann, two unusually fine Mesdags, a full length academic female nude with finely painted accessories by William Nicholson, a superb marine, lovely in light color and feeling, "Swell of Summer Seas" by Julius Olsson, a clever interior and still life, "Chinese Porcelain," by Joseph Oppenheimer, a well-painted typical example of Briton Riviere, "Androcles and the Lion," two examples of the German Schramm-Zittau, a charming Lucien Simon "Girl with Carnations," a delightful little canvas by Wilson Steer "Market Place—Montreuil" and "The Old Milldam" by Macaulay Stevenson, with superb distance and agreeable composition but dry in atmosphere.

## The Best Americans.

The best American works shown, in addition to those above mentioned, are by John W. Alexander, Gifford Beal, Cecilia Beaux, George W. Bellows, Frank W. Benson, Louis Betts, Ernest L. Blumenschein, George H. Bogert, W. Gedney Bunce, L. H. Caliga, Emil Carlsen, Mary Cassatt, William M. Chase, Charlotte B. Coman, Bruce Crane, Elliott Daingerfield, Charles H. Davis, Henry G. Dearth, L. P. Dessar, Paul Dougherty, Edward Dufner, Frank Duveneck, Thomas Eakins, J. J. Enneking, Ben Foster, August Franzen, F. Frieske, Lillian Genth, W. Granville Smith, A. L. Groll, J. McLure Hamilton, Alexander Harrison, C. W. Hawthorne, Robert Henri, Wilton Lockwood, Robert MacCameron, Gari Melchers, Willard L. Metcalf, Hermann D. Murphy, J. Francis Murphy, H. H. Nichols, Leonard Ochtman, Henry R. Poore, E. W. Redfield, Robert Reid, W. S. Robinson, Charles W. Rosen, W. E. Schofield, George W. Symons, D. W. Tryon, L. D. Vaillant, Susan Watkins, J. Alden Weir, Irving R. Wiles, Charles H. Woodbury, Cullen Yates and Charles W. Young.

The examples of these painters have, with few exceptions, been seen and noticed in the larger routine exhibitions of the season just ended in New York, Philadelphia, Washington, Chicago and elsewhere.

The new examples are all good, notably Alexander's "Summer Day," a characteristic graceful figure composition of two young women in a studio, most delicate and refined in color. Gifford Beal's "Palisades" is the strongest work he has yet produced, very solid and well composed and beautifully painted. Louis Betts' portrait of Mrs. Edward F. Carey is a really brilliant work, full of vitality and with dexterous handling of the iridescent hues of the rich gown. L. H. Caliga's "Blue Scarf" is finely handled and brilliant in color. W. M. Chase shows, among familiar works, his "old master" "A Literary Critic," and a characteristic studio interior. Bruce Crane's "Fields and Hills" is true and tender, a fine work, and Elliott Daingerfield's Italianated "Autumn" is exceptionally rich and deep in color quality. L. P. Dessar shows an unusually strong work in "Marvin's Woods."

An early work by Frank Duveneck, a portrait of John W. Alexander as a youth, is fine in quality. Ben Foster's

"Summer Night," August Franzen's "Portrait of Judge Clearwater," Frieske's "Green Boat," notable for its rare color scheme, Lillian Genth's "Balcony," Granville Smith's "Willows," Birge Harrison's "Old Saw Mill," Robert Henri's "Portrait," better than his full length of a girl, but both virile and full of life; Laura Knight's Sorolla-like "Boys Bathing," Gari Melcher's rich, splendid bust portrait of Mr. Aldis, J. Francis Murphy's fine typical landscape, Leonard Ochtman's two typical poetic landscapes, E. W. Redfield's "White House," Robert Reid's decorative strong "Hilltop," W. S. Robinson's tender "Midsummer Night," Charles Rosen's "Old Sycamore," W. E. Schofield's "Old Milldam," Gardner Symons' "Opalescent River," Fred Wagner's "River Front," a fine composition, exceedingly well painted, Susan Watkins' "Last Rays—Capri," J. Alden Weir's three examples, "Pan and the Wolf," "Early Autumn—Conn.," and "Flower Girl," all familiar but seemingly new in the fine galleries, C. H. Woodbury's good marine, Cullen Yates' atmospheric "Upland Pasture," and Chas. M. Young's "Farm House—Winter," complete the list of American pictures that call for mention.

James B. Townsend.

## CHICAGO.

The Art Institute has purchased "The Top of the Hill and Beyond" from the landscapes exhibited by George Gardner Symons. The Chicago Athletic Association has become the owner of the canvas "Angarrack Mill—Cornwall," which won the Evans prize. Mr. Symons has also sold "Charlmont in Winter," "Autumn," "The Road and Stream in Evening Light," "Sunshine in Winter," "River and Hills in Autumn," and "The Winding River."

The Chicago Society of Etchers opened its first exhibition last week in the clubrooms of the Art Institute. Eighteen exhibitors who have advanced considerably in the art of the needle showed 18 examples.

Earl H. Reed, president of the Society, has ten plates, of which the sea pieces are most original. Thomas Wood Stevens's plates have dramatic quality. Bertha E. Jacques shows her versatility in a selection of plates made in California, Mississippi, Oregon and Chicago. Katherine Merrill's old churches—"St. Dunstane in the East," "Prior Rahere's Tomb," "St. Ethelburga," and "St. Mary le Boro"—are well done and suggestive. Helen B. Stevens presents such old-world subjects as a Bruges "Cooperage" and "Gutenberg State." F. W. Raymond shows the Chicago River in four good prints. T. E. Tallmadge has sent one of Fleet street and a gondola slipping "Under the Rialto." Otto J. Schneider's nine dry points include his portrait of the late Mark Twain and the drawings of Olsson-Nordfeldt, Albert Roullier, A. F. Brooks and Julia Marlowe. The etchings in color by Gustav Baumann and L. O. Griffith are good, as are also those by Norah Hamilton, Louis Braunhold, Ralph M. Pierson, John W. Cotton, W. C. Both, W. D. Goldbeck, George L. Goetz and A. Loo Mathews.

Mrs. Sarah Barney Sturgis, widow of Russell Sturgis, architect, art critic and writer on architectural subjects, died suddenly, in her seventy-third year May 1 at Lake Mahopac. Heart disease was the cause of death. Mrs. Sturgis was born in 1827 and was the daughter of D. N. Barney. She was married in 1864. Six children survive her.



## LONDON LETTER.

London April 27, 1910.

Theories with reference to the Rokeby Venus continue to wax fruitful and multiply. Many have asserted that the painting in the National Gallery is not by Velasquez, and now we are informed by Mr. Leonard Williams that "there never was no sich" picture by Velasquez. Mr. Williams is a corresponding member of the Royal Spanish Academy and of the Royal Spanish Academies of History and Fine Arts, and has spent twenty years in Spain studying the art of the country. In two articles contributed to the "Daily Mail," Mr. Williams contends that the National Gallery picture is a copy of an original painting by Titian. He supports this view partly by deductions from the technique, but still more strongly by documentary evidence, especially by a statement of Vicente Carducho in his "Dialogues on Painting," printed at Madrid in 1633. In his eighth dialogue Carducho, who was appointed painter to the King of Spain in 1609, alludes to "Another painting which represents Venus, to whom Cupid is holding a mirror," and includes this work in a list of paintings in the Royal Palace, and further says "All these pictures are by Titian."

The "fable" that the Rokeby Venus is the only extant example of a nude female figure by Velasquez emanates, according to Mr. Williams, from "the notorious blunders of the Spanish royal inventories. The earlier of these lists informs us of the paintings, merely as to indication of their number with an adequate fulness; but not so in the least degree as to their authors, subjects or dimensions. We may, in fact, deduce that they were the handiwork of menial servants at the palace. In them the works of second, third or twentieth rate copyists are constantly set down to the world's greatest masters."

Without expressing any opinion as to the author of "the copied Venus," Mr. Williams claims to have established the following points:

1. That "Venus regarding herself in a mirror held by Cupid" was painted in large dimensions, not by Velasquez, but by Titian.
  2. That it was therefore painted prior to 1576, in which year Titian died, or seventy years at least before the earliest dates ascribed by recent quidnuncs to an imaginary Venus by Velasquez.
  3. That it was hanging in the royal palace at Madrid prior to 1633.
  4. That it was totally destroyed by fire in 1734, as was the royal palace which contained it.
  5. And finally that it has not been proved that Velasquez ever painted a female figure in the nude; while there is copious moral and contemporary proof that he at no time turned his practical attention to such painting.
- Judging from its intrinsic qualities, Mr. Williams suggests that "the Rokeby Venus was executed—both in the literal and uncomplimentary senses of this word—in the degenerate days of Spanish art extending from not many years before the death, in 1693, of Claudio Coello until the apogee of Goya in the last quarter of the ensuing century."

Remarkably high prices were realized at Christie's during the sale of the late Mr. Isaac Falcke's collection of XVI century bronzes. A Venetian Head of a Fountain, showing Neptune, surrounded by mermaids and tritons, was secured at £4,100 by Mr. Partridge, who also paid £2,100 for a Paduan inkstand six inches high. Other notable prices were £3,700 for an Italian equestrian group and £3,000 for a German statue of Eve.

At the sale of the first portion of the Theobald collection of etchings the following remarkable prices were paid for Meryons: L'Abside de Notre Dame, first state, with dedication to M. Niel, £640; La Morgue, first state, £320; Le Stryge, trial proof before C. M. and the verses on green paper, £280; the same, first state on green paper, £195; Rue Tourelle de la Tixeranderie, first state on green paper, £210; the same, first state on India paper, £42; Le Pont au Change, first state, very early impression with uncleaned margin, £200; the same, first state, margin cleaned, £60. High prices were also paid for the following by D. Y. Cameron: St. Laumer, Blois, £44; The Porch, Harfleur, trial proof, £44; The Canongate Tolbooth, Edinburgh, £41; Old St. Etienne, Caen, £36; Loches, £34; Views in Paris, six etchings in portfolio, £130. At the same sale Millet's Les Becheurs, first state with dedication, made £60; and Zorn's Maja, £32.11s.

## ROYAL ACADEMY OPENS.

Burlington House opened its doors last Monday for the annual exhibition of the Royal Academy.

John S. Sargent carries out a threat made so long ago that people had come to disregard it, and contributes no portraits this year. Three large landscapes show his labors last autumn in a Swiss pass. E. A. Abbey sends a large decorative panel, its subject the signing of the treaty between William Penn and the Indians and a picture of Washington's German aide de camp drilling his troops.

Many artists who usually paint story pictures are turning their attention this year to portraits, but Sigismund Goetze sends a large allegorical subject.

The official place of honor in portraiture is given to Sir E. J. Poynter's "His Majesty the King," painted by its president of the Academy, which has hitherto not possessed a picture of its royal patron.

The late Sir William Orchardson sent a presentation portrait of Lord Blyth and a half-length of E. A. Abbey.

Sir Hubert von Herkomer has a full-length portrait of Lord Burnham, in peer's robes, and a memorial picture of the late Marquess of Ripon as Chancellor of the Leeds University. Another posthumous portrait is that of Sir Curzon Wyllie, the Indian civil servant murdered last July by Mr. Oliver.

Hon. John Collier sends "A Great Lady," which is but a picture and propounds no puzzle. A novel subject for Prof. Moira is "London," a large canvas with the Thames and St. Paul's in the background. Mr. Henry sends one of his studies of rushing water, "Through Sea and Air, Plymouth," and a picture of the lower Thames in "Limehouse Pool." Mr. McWhirter shows work done in Italy and the Tyrol.

Frank Dicksee sends this year three portraits, Miss Topham, Lady Inverclyde and Mrs. Herz.

An animal picture comes from Miss Lucy Kemp Welch. Albert Hodge in sculpture strikes a refreshing note in his "Boy and Vulture."

## ROKEBY VENUS ENDORSED.

The committee of experts appointed by the London Morning Post to solve the problem of the authorship of the so-called Rokeby Venus in the National Gallery, has issued a report to the effect that the picture was painted by Velasquez and not by his son-in-law Mazo, as was recently asserted by the Post's art critic James Grieg.

## PARIS LETTER.

Paris, April 27, 1910.

On a second visit to the Salon de la Société Nationale des Beaux Arts, the first impression is confirmed, but it is a wearying fact that in the fight for something new certain fads are pursued, and it is difficult to believe that these show any originality on the part of their authors. As said in my last letter, with the exception of some of the best known painters, the standard this year is below par, and this is partly due, perhaps, to the wide variety of adopted mannerisms to a limit approaching carelessness and an undue estimate of the value of strong draughtsmanship.

But notwithstanding this the higher standard has been maintained among the masters of their art, and in the four panels by Gaston La Touche, "Le Poète," "Le Peintre," "Le Sculpteur" and "Le Musicien," commissioned by the State for the Hôtel du Ministère de Justice, the result is a triumph. The play of composition and color in characteristic gold and orange harmony is beautiful. Lucien Simon's "Le Bain," bought by the State, is perhaps a little cold and unsympathetic. "Fillette en robe noire" is an interesting portrait of a child. A. de La Gandara in his three portraits is charming in dignity and grace. J. E. Blanche has a special catalogued exhibition of his own, all the more convincing of his masterly facility when seen together, but from the six shown in the general salon they are not his most interesting. "Mme. la Duchesse de Rutland" is a beautiful scheme in a warm flow of color and simple in massing. Ch. Cottet's "Cérémonie dans la Cathédrale de Burgos," while rich in poetic sentiment, is not as interesting as usual, perhaps due to the sketchy treatment, and his four canvases are not characteristic of his best work. M. Raffaelli's "L'Inondation," "Le Pont Neuf," "L'Inondation dans la Plaine" and "L'Arc-de-Triomphe," are delightful impressions.

F. R. Friesseke has achieved wonders in his "Les Perroquets," unique in its grouping and with fine tone and quality of color. Mr. Friesseke has four other canvases in good out-of-door lighting. Aman-Jean has fallen off this year and particularly noticeable is his carelessness in drawing. R. X. Prinnet has attempted to paint horses and failed in his "Les Amazones" and in general his work is labored. H. Le Sidaner shows five bits of Paris, night effects. "Le Boulevard" is a crowded street, "La Place de la Concorde" a dazzling brilliancy of lights and "La Seine" is dignified and quiet. Alfred East is more daring perhaps but his works lack color. John Lavery has three small canvases, all portraits, in low tones with high flesh color.

Elizabeth Nourse's "Les Volets Clos," bought by the State, is an interior painted with tremendous solidity and surety. Five others by this artist have the same strength of treatment. J. J. Shannon's "Sur les Dunes" has fine feeling of English atmosphere and, like his portrait of "Mrs. Nickers," is characteristically English. Caro-Delvaile has fallen behind in his fine quality of impression and is evidently overworked. E. R. Menard, with his three classical landscapes, is very charming and M. Besnard with only one canvas is delightful with play of light on a nude figure. M. l'Hermitte's "Dans la Vallée" is characteristic of his treatment of atmosphere and restfulness. M. Dagnan-Bouveret is not interesting this year. G. Courtois is ridiculous and Carolus Duran has done better in the past.

Myron Barlow has four schemes in a blue-gray atmosphere, simple in treatment and well-defined large tone masses. L. Barrau shows two striking effects in strong color. "Mimosas" is a figure in dazzling sunlight with playing shadows. A. Harrison shows four large marines in reflective lighting. Costantini's "Déguisement" is a scheme in purple, orange and black, and Woog's "Portrait de Mme. J." is a figure in a golden and black robe with a red background. E. Louis Gillot's "Fours à Coke" is a big sketch.

"A Venise" by J. W. Morrice has fine feeling of reflected light and good atmosphere, and his "Concarneau" well translates Spring sunshine. John Noble shows two effects but the unnecessary thick paint detracts from the fine quality of tone. Miss B. How, so well known for her baby subjects, shows four canvases, charming in their delicate gray schemes. Harold Speed's "Portrait de Stella Patrick Campbell," is effective and masterly in its direct manner of painting.

## OLD SALON OPENS.

A special cable to the Tribune from Paris says the 128th Salon of the Society of French Artists, known as the Old Salon, which opened April 29, contains 5,562 numbers, and occupies the entire west wing of the Grand Palais. The average merits of the paintings and sculptures are neither better nor worse than the standards of last year. The most imposing as well as the largest historical work is "The Surrender of Cornwallis at Yorktown," in four panels, painted by Jean Paul Laurens for the courthouse at Baltimore.

Among the best portraits are those of Jean Richepin, the French poet, by Marcel Bashet; of Mrs. William K. Vanderbilt, by François Flameng; of Antonin Dubost, president of the French senate, by Seymour Thomas; of Baron Edmond de Rothschild, by Aimé Morot; of a girl in green, by Henry Hubbell, and those of two robust old men by Bonnat.

There is a marvellous picture of snow in Holland by the Dutch painter, Arnold Gorter; a striking picture of a young woman swinging in a hammock, by Ernest Martens, and a fine open-air picture by Raoul du Gardier of a girl in a bathing dress.

There are two large decorative pictures by Edouard Détaillé. Henri Zo exhibits a characteristic picture of a procession of young dancers of Seville, and another of onion sellers at Barcelona.

The sculpture section contains an admirable full-size portrait of the late Constant Coquelin as Mascarille in Molière's "Les Précieuses Ridicules," by Antonin Mercie; a superb life-size elephant fighting a tiger, by George Gardet, and an exquisite monument in marble of Pierre Puget, the French sculptor and architect, by François Sicard. There is a remarkably truthful figure of a Congo chieftain, by Herbert Ward, an impressive and massive bronze statue of Thomas B. Reed, by the American sculptor, Miller; a delightful fountain by Janet Scudder, and two heroic marble groups for the Capitol at Harrisburg, by George Grey Barnard. The figures are severely judged by French critics, and are regarded as lacking in harmony, as failing in concentrated strength and as destitute of nervous force and energy.

American painters whose works are appreciated by the leading French critics are Henry Hubbell, Max Bohm, Harry van der Weyden, Walter MacEwen, Aston Knight, Lionel Walden, George Howland, Robert MacCameron, Murray Bewley, Richard Miller, H. O. Tanner, Frank Boggs, Cameron Burnside and William Warden.



# CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

**Brooklyn Institute of Arts & Sciences, Eastern Parkway.**—Open daily. Admission, Mondays and Tuesdays, 25 cents. Free on other days.

**Durand-Ruel's, 5 West 36 St.**—Paintings by the younger impressionists.

**Ehrich Galleries, 463 Fifth Ave.**—Special exhibition of Old Masters.

**Elite Art Rooms, 8 East 30 St.**—Paintings by F. L. Thompson.

**Fine Arts Building, 215 West 57 St.**—Annual display by American Water-Color Society.

**Folsom Galleries, 396 Fifth Avenue.**—Special display of Persian miniatures and selected American paintings.

**Gimpel & Wildenstein, 636 Fifth Avenue.**—Works of Henry Clews, Jr.

**M. Johnson-Brown Co., 1/ West 31 St.**—Rare Old Cloisonne.

**Macbeth Galleries, 450 Fifth Avenue.**—Woman's Art Club—Annual display

**Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Special exhibition of works by Whistler.

**Photo-Secession, 291 Fifth Avenue.**—Caricatures by Marius De Zayas.

**Schaus Galleries, 415 Fifth Avenue.**—Homes of the Men of 1830, by Alex. Fournier.

**Scott & Fowles Co., 590 Fifth Avenue.**—Paintings by Harpignies and Weiss.

## EXHIBITIONS NOW ON.

### Woman's Art Club Exhibition.

The average standard of merit of the Woman's Art Club Exhibition, which opened at the Macbeth Galleries April 30, is superior to any yet given by the organization. The prize for the best figure work was deservedly awarded to A. Albright Wigand for her well-drawn and poetic canvas, "The Dawn." The sculpture prize was given to A. V. Hyatt for an excellent and well-modeled "Panther." The landscape prize, the vote on which was three times a tie between Mrs. Georgia Timken Fry and Helea Turner, was finally awarded to the latter for her "Summer Night."

The canvases which stand out most strongly are Cecilia Beaux's "The Fledgling," which while not one of her best works is a clever handling of whites in which she excels. Mary Greene Blumenschein's group of three canvases have good flesh tones and drawing. Charlotte B. Coman's "The Chickens' Breakfast," and "Across the Delaware" are characteristic in charm and atmosphere. Emma Lambert Cooper is represented by two excellent street scenes, and Clara B. Davidson's "The Golden Hour" is the representation of a big idea. Elizabeth R. Finley's "Between the Dances" is a dignified and well-executed portrait, and Mary Foote's portrait of Frederick MacMonnies is a splendid likeness and well painted. Mabel Welch's "Twilight" is tender and poetic, and Alethea Hill Platt's "Old English Inn by Moonlight" is directly painted and is lovely in color. Content Johnson's "Home of J. Wells Champney, Old Deerfield," has nice outdoor feeling and good sunlight effects.

Other painters whose works are worthy of note are Shirley Williamson, with two fine landscapes; A. S. Wyant, Helen M. Turner, Edith Penman, E. M. Scott, Susan Watkins, and Maria J. Stream.

The sculptors represented are Bessie Potter Vonnoh, Gertrude V. Whitney, Lucy F. Perkins, Carol B. MacNeil, A. V. Hyatt, and Laura Gardin.

### Landscapes by F. L. Thompson.

Frederick L. Thompson is holding an exhibition of some 55 recent landscapes and coast scenes, painted on the islands of Vineyard Sound at the Elite Gallery, 8 East 30 St. The artist, who came into public notice last year, through his belief that his first landscapes were inspired by the spirit of the late Swain Gifford, and which belief was shared by some art lovers and others from the remarkable resemblance they bore to the work of the dead painter, whose pictures Mr. Thompson had never seen when he felt himself called upon to paint, has, although self trained, developed greatly in his work. Some of the present canvases have good composition, refined and delicate, or anon strong color quality, as befits their varying subjects, and all are permeated with keen appreciation of and rare feeling for the flashing seas and wind-swept downs, gnarled cedars, stormy coasts and rock bound cliffs or sandy beaches of the locality.

### M. de Zayas' Caricatures.

At the Photo-Secession Gallery, No. 291 Fifth Ave., Marius de Zayas, the illustrator and caricaturist, is showing a cleverly arranged and devised small stage setting of Fifth Ave. near the Holland House, with small cardboard figures, all caricatures of well-known New Yorkers. Most of these are good travesties on the originals, and the whole arrangement is both effective and amusing.

### HOLDEN SALE CONTINUED.

Brisk bidding marked the continued sales of the Edwin Babcock Holden Collection last week.

#### Sixth Day.

The total for the sixth day, April 27, was \$6,067.75, and for the six days, \$63,833.50. The highest price last evening was paid by R. Fridenberg for a vignette of President Adams. Mr. Fridenberg also paid \$140 for the "Bunker Hill Broadside," describing the engagement at Charlestown between the King's forces and half the number of Provincials; \$45 for the "Lexington Broadside," or Colonel Gardner's ambush, and \$37 for a scarce etching of "Bonaparte in Trouble." G. D. Smith paid \$500 for Washington's copy of John Winthrop's journal on the settlement of Massachusetts and other New England colonies. Mr. Smith also paid \$170 for a journal on the operations of the Queen's Rangers, one of the rarest books relating to the Revolution, and \$135 for Washington's journal, sent by the Hon. Robert Dinwiddie to the commandant of the French forces.

#### Seventh Day.

The total for the seventh day, April 28, was \$6,401, and for the seven days \$70,234.50. "Hoyt" paid \$117 for an aquatint of the American ketch Intrepid boarding and burning the Tripolitan frigate Decatur in the harbor of Tripoli, in 1804. R. Fridenberg paid \$501 for a scarce engraving of the Boston massacre, printed by Paul Revere. A collection of portraits by St. Memin and others, made by St. Memin's son and bound in a quarto volume brought \$310; "Battle of Bunker Hill" and "Death of Montgomery," indorsed by Col. John Trumbull, \$160; two original colored copies of the battle between the British ship Shannon and the U. S. frigate Chesapeake, \$162; victory of the U. S. frigate Constitution over British frigate Guerriere, \$160; explosion of British frigate Guerriere, \$131.

#### Eighth Day.

The total for the eighth day, April 29, was \$2,516, and for the eight days, \$72,750.50. The portraits of four Indian Kings brought \$95; a portrait of Miss Montague, painted and engraved by I. B. Smith, a scarce print, for which Mr. Holden paid, years ago, only 50 cents, \$60; a three-quarter-length portrait of Sir Jeffrey Amherst, painted by Joshua Reynolds, engraved by J. Watson, \$37.50; a portrait of Gen. Simon Fraser, killed at the battle of Saratoga, \$100; portrait of Gen. Robert Monckton, by James Watson, after Benjamin West, \$47.50; portrait of Barbara, Duchess of Cleveland, painted by Sir Peter Lely, engraved by Thomas Watson, \$105; two scarce portraits of Benedict Arnold, by Thomas Hart, of London, \$40 each; a three-quarter-length portrait of Comte d'Estaing, by F. Freilstein, printed in colors but cut close to the print, \$31.

#### Ninth Day.

Rare portrait engravings were sold on the ninth day, April 30. The total for the day was \$1,677, making \$74,427.50 for the nine days. A set of "Thirteen Portraits of American Legislators, Patriots and Soldiers, who Distinguished Themselves in Rendering Their Country Independent," drawn by Du Simitiere and engraved by B. Reading, London (1783), went for \$60. A half-length portrait of Alexander Hamilton, painted by Col. John Trumbull, and engraved by R. Field, realized \$116. "A View of the Spot Where Gen. Hamilton Fell at Weehawken," painted by J. Ward, engraved by C. Ward, and printed by J. Neale, oblong folio, aquatint, fine original coloring, Stevens Castle and New York City in the background, a rare print, heretofore unrecorded, brought \$40. A three-quarter length portrait of "Honble. John Hancock of Boston in New England, President of American Congress," by John Lorenz Rugendas, from an original painting by Littleford, fine impression with full margins sold for \$80. A London, 1725, mezzotint of the same painting brought \$37. A full bust mezzotint of Hancock from the Littleford painting, oval, brilliant impression, published in London in 1775, and scarce, sold for \$95. A mezzotint of the painting of Hancock by Jean Wilckinson in Boston, published in London by Thomas Hart, oval, inscription in French, fetched \$36, and a bust portrait, drawn and engraved by Seymour, went for the same. A curious old Indian print entitled "The brave old Hendrick, great Sachem or Chief of Mohawk Indians," three-quarter length, folio, etching, published in London, brought \$30. A mezzotint of "Honble. Sir Wm. Howe, Commander-in-Chief His Majesty's Forces in America," three-quarter length in uniform, sold for \$42.50, and an etching of him on horseback, sword in right hand, combat in background, brought \$21.

#### Tenth Day.

A total of \$2,261 was realized at the tenth day, May 2, making for the ten days \$76,688.50. A three-quarter length of Major-Gen. Charles Lee, painted by Tomlinson, engraved by J. M. Will, published in London in 1775, brought \$35; a bust portrait of Lafayette, by J. E. Haid, \$25; Mrs. Jordan in the character of the "Country Girl," painted by George Romney, engraved by John Oghorne, published in 1788, \$55; a bust portrait in uniform of John Paul Jones, by J. M. Moreau le Jeune, 1781, the earliest and finest engraved authentic portrait of the famous commander, \$35; a laureated bust of Thomas Jefferson, printed in colors, drawn by "his friend," Thaddeus Kosciuszko, and engraved by M. Sokalnicki, considered the scarcest of the Jefferson portraits, \$45, and a stipple portrait of the same statesman, engraved by C. Tiebout from the painting by R. Peale, and published in Philadelphia in 1801, \$47.50.

#### Eleventh Day.

A total of \$3,946.50 was realized at the eleventh day, May 3, making \$80,635 for the eleven days. A Durer woodcut, "The Holy Family," from the Strater collection, brought \$100 (Keppel); another Durer woodcut, "St. Jerome in His Study," \$60, (Meder); "The Monstrous Pig," by Durer, from the A. Firmin-Didot collection, \$60, (Seoville); "The Cannon," etching by Durer, from the Dr. M. Meyer collection, \$50, (Seoville); "Israel Putnam," painted by Jean Wilckinson in Boston, sold in London by Thomas Hart, half-length, in uniform, quarto mezzotint, \$47.50, (Good-speed); "The Honorable Mrs. Elizabeth Stanhope," painted by Sir Joshua Reynolds, engraved by C. Watson, published 1790, first state, with title "Contemplation," \$42.50, (Keppel); "Major Gen. James Wolfe," full-length, in uniform, folio, etching, published in London, scarce, \$33, (Fridenberg); "Madame Du Barry," half-length, oval, small folio, painted by Drouais, engraved by Beauvarlet, \$110, (Williams); Chaucer's "Canterbury Pilgrims," by William Blake, impression on Japanese paper, \$37.50, (Busse), and "Aglais Clipping the Wings of Love," by Thomas Burke, after Angelica Kauffmann, \$44, (Sabin).

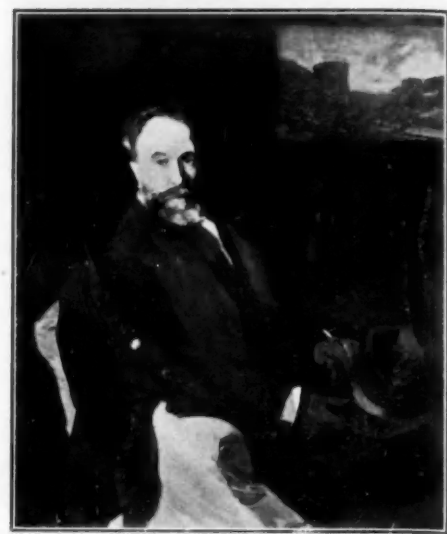
#### Twelfth Day.

The collection of engravings by Claude Ferdinand Gaillard for which Mr. Holden paid \$7,500, brought \$2,227.50 at the twelfth day, May 4. The total for the day was \$5,696.50, making \$86,311.50 for the twelve days.

### METROPOLITAN MUSEUM.

The Metropolitan Museum has just received a gift of paintings amounting in value of \$250,000 from Mr. George A. Hearn.

The collection includes five examples by foreign artists, one being by Sir Joshua Reynolds. The others are by well-known American painters.



SENOR AURELIANO DE BERUETE.

### TWO NOTED ART EXPERTS.

The portrait of Senor Aureliano de Beruete and his son Aureliano Beruete y Moret, published on this page, are those of two distinguished Spanish art critics and experts. That the talent and aptitude for painting and art expertism should exist in both father and son is a rare occurrence. The elder Beruete was born in Madrid in 1845 and is a pupil of the painters de Haes and Martin Rico. He has worked and painted



SENOR AURELIANO DE BERUETE Y MORET.

in several countries, but more especially in Spain, whose old cities have been his chosen models, namely, Toledo, Avila, Madrid and Segovia. He first exhibited in 1878 in Madrid, where he won an award. Since then he has won medals in several exhibitions in Spain and elsewhere, among them one at Chicago in 1893. His works are in several of the museums of Europe, notably in Paris, Munich, Amsterdam, Pau, Madrid, Barcelona, Seville and San Sebastian. He is the author of several works on art criticism, notably of one on Velasquez. He was a member of the Art Jury at the Paris expositions of 1889 and 1900, and of other expositions, is an Officer of the Legion of Honor, Grand Commander of the Order of Isabel la Catholica and is also a member of the Hispanic Society of America.

Aureliano de Beruete y Moret, the son, was born at Madrid in 1878. He studied philosophy and literature in the University of Madrid, from which he received the degree of Doctor in 1899. He contributed various articles to publications, and in 1900 produced a play in the Spanish Theatre in Madrid. As an art critic he has made his name known through and by many learned essays, and in 1903 published his best known work, "History of Spanish Painting in the Nineteenth Century." In 1909 he published in London his "School of Madrid."



## WITH THE DEALERS.

Mr. Hermann Schaus will sail on his annual trip abroad in late May.

Mr. Charles Knoedler, of Knoedler & Co., will sail for Paris on the Rotterdam, May 24.

Mr. George Durand-Ruel, of Durand-Ruel and Sons, will sail for Paris on the Amerika, June 4.

Mr. Edward F. Bonaventure, accompanied by Mrs. Bonaventure and the three Misses Bonaventure, sailed on La Lorraine for Paris on Thursday last. On arrival they will go to their beautiful apartment, No. 66 Rue Spontini.

Some recent canvases by John C. Johansen are on exhibition at the Folsom Galleries, No. 396 Fifth Ave. These, all views of Venice, are notable for soft and delicate color and fine atmosphere and feeling.

A large landscape by Max Antlers with the poetical title, "Battle's Won—Sun has Conquered," is now on view at Knoedler's. The work is the strongest and best this young German-American painter has yet produced, with fine atmosphere and strong sweep of air and sky.

Mr. C. J. Charles sailed on the Adriatic Wednesday last for London.

The old art house of Wunderlich & Co. for several years at No. 220 Fifth Avenue has been closed and under the name of Kennedy & Co., successors to H. Wunderlich & Co., a new gallery at No. 613 Fifth Avenue, east side just above 49 St., will open today with an exhibition of Durer wood engravings.

Beginning May 9, the Fifth Ave. Art Galleries will be the scene of one of the most important sales of beautiful home furnishings and decorative objects offered at auction during the season. This will be an Estates sale, in which several of New York's best known families—about to make long sojourns in Europe and in the East and to remove to country camps and villas, are interested. It will be the last important auction in these galleries for the season, and sale sessions will take place in the afternoons from Thursday.

On the mornings from Monday an unusual offering of confections in fine linen, lace and embroideries by foreign lingeristes; important trifles in fine leathers, gold, and silver gilt, tortoise shell and amber, and a few gowns and suits in modish materials will take place in the upper Galleries. A public view of the material for both sales will be held from Monday until sold.

Knoedler & Co. have purchased for \$4,000 the portrait order which was presented by François Flameng to the recent French Hospital Bazaar, from Mr. W. P. Callahan, who donated \$1,000 to the French Benevolent Society, which will increase the net receipts from the bazaar to \$63,611.43.

## A SARGENT BRINGS \$2,646.

The feature of the sale of John Maddock's collection at Christie's April 30, was J. S. Sargent's "Expectancy," which depicts a little girl alert in expression and action, seated in a Louis XVI fauteuil. The picture realized 504 guineas, or \$2,646, and was sold to Colnaghi, the dealer.

## BUFFALO.

Miss Sage, acting director of the Albright Art Gallery, has returned from New York and Boston, where she completed arrangements for the fifth annual exhibition of selected paintings by American artists. This exhibition will open on May 12 and will be one of the best exhibitions of American art so far shown here, representing nearly every artist of importance in America. Most of the works recently seen at the exhibition of "The Ten" in New York will be shown. "The Eight" will be represented; there will be a group of the leading artists in Paris; the Philadelphia men will be represented, in addition to groups from Boston and New York. A new feature of the exhibition will be a group of the Western artists. Three of the new men who make a speciality of tone painting are to form a group in this exhibition, and there will be works by Abbott H. Thayer, Dwight W. Tryon, Thomas W. Dewing, J. J. Shannon, John Sargent, George De Forest Brush, Childe Hassam, J. Alden Weir, Horatio Walker, Theodore Robinson, J. H. Twachtman, Edmund C. Tarbell, Joseph DeCamp, William M. Paxton, Frank W. Benson and Cecilia Beaux. Some of the artists will be represented by two or more pictures. There will be three Tryons, two Dewings, two or three works by George De Forest Brush and Horatio Walker, two Shannons, two of the most important things that Cecilia Beaux has done and two exceptionally beautiful children's portraits by Lydia F. Emmet.

Many of the works to be exhibited here have recently taken prizes, including "The Buccaneers," by F. J. Waugh; "The Hunter's Moon," by J. Alden Weir; the prize-winner, by Mr. Hassam at the Pennsylvania Academy, also the Temple gold medal portrait by Howard Cushing; "Mother and Son," by Cecilia Beaux, is loaned by Mr. F. J. Lewis; "Leda and the Swan," by George De Forest Brush, is loaned by Mr. William T. Evans, and the "Venetian Water Carrier," by John Sargent, is loaned by Mr. Frederick Crane. Mr. George A. Hearn is lending one of the Shannons, and Mr. Hiram Sibley, of Rochester, the other; Mr. Freer, of Detroit, is lending the Abbott Thayer, one of the Dewings and one of the Tryons. The Worcester Art Museum is lending an especially beautiful Tryon. In addition to these are many other masterpieces that will be mentioned as they arrive at the gallery.

## THE COOPE ART SALE.

The sale at Christie's, London, of the collection of old Italian majolica, Limoges enamels, porcelains and art objects belonging to the late Octavius E. Coope, began May 3. Record prices ruled at the sale.

A small Gubbio dish, dated 1527, by Maestro Giorgio, sold for £1,200. A Siena dish brought £3,700. A Limoges enamel circular salt cellar sold for £1,300. A pair of upright panels fetched £1,900. A brilliantly painted tazza, or bowl, brought

£2,050. A ewer painted round the centre with the Triumph of Silenus fetched £950. A ewer painted round the centre with the Meeting of Isaac and Rebecca at the Well, sold for £720. An urbino christening bowl, the interior of the bowl painted with a Nativity scene, fetched £710. An urbino large dish painted in brilliant colors with the Rape of Helen, by Fra Zanto, signed and dated 1537, sold for £500.

Charles Wertheimer paid \$10,195.50 for a pair of old Chinese vases of the Kang-He period. Seligman & Co. paid \$24,675 for an old Chinese celadon vase. This was sold at the dispersal of the Bernal collection in 1855 for \$315. A pair of Chelsea vases fetched \$6,615, a pair of old Dresden figures of pug dogs \$1,375.50 and a Sevres cabaret \$933.25. A pair of Sevres ice pails, which were part of the service made for Empress Catherine of Russia by Boulanger, the gilding by Le Guay, of date of 1778, brought \$14,175.

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